

frog" (88) is as good as anything Webster has painted for a long time: if we mistake not, the latter artist would be the first to admit his obligation to the painter of it. Gale's "Isabella," from Keats', has high merit. There is great promise in "The Foundling," by G. B. O'Neill (70), the painter being a young man. Mr. Uwins, R.A. has a favourite subject, "The Vesper Bell," and there are two excellent specimens of Hurlstone's art. One small picture is marked as selected by the Mechanics' Institute of Downham Market (99). Forty-two of the members, it seems, each subscribe sixpence each, to show annually that art is beginning to be considered in their neighbourhood.

In the water-colour room there are some nice specimens by W. C. Smith, Mrs. Margatta, Bennett, Callow, D. Cox, Mole, Robins, Conley Fielding, &c. The purchaser of Mr. Fielding's picture, we understand, before he saw that, had selected one from the New Water-Colour Gallery, and ultimately bought both! The sales at all the galleries, we are able to state, have been very large this year, irrespective of the Art-Union's. As its founders always asserted would be the case, it has made picture-buyers.

We must add that the rooms contain an interesting collection of the bronzes and statuettes produced by the society, with a specimen of one of the prints for the coming year, and of other fine engravings now finished.

THE PRACTICE OF GLASS PAINTING.

ST. PAUL'S.

My attention has just been called to a letter signed F. W. O. in your excellent paper of the 31st inst. on which, as it seems rather to impugn my accuracy in some respects, I trust you will allow me to make a few observations. Your correspondent differs from me in thinking that the flatness of glass paintings, earlier than the sixteenth century, is the result of want of skill, and not of design; and says, that "his experience equally disagrees with mine, that the best works of the fifteenth and sixteenth centuries are distinguished by strong contrasts of colour, and light and shade; that the windows in Brussels Cathedral quoted by me, if your correspondent's recollection serves him truly, would not support any such view; and that he can quote a very late and (in some respects) a very fine window, now in St. George's, Hanover-square, where the flatness is perfectly preserved, in support of his remarks." &c. I am sure that if your correspondent were to refresh his memory by revisiting the glass to which I alluded, in Brussels Cathedral (the four side windows of the chapel of the Miraculous Sacrament, and the two transept windows), he would find that they fully bear out my remarks; and I assert this with the greater confidence, having lately refreshed my own recollection of those windows by the sight of a spirited sketch, just made of one of them by Mr. Hodgeland, the artist charged with the execution of the great west window of Norwich Cathedral. Your correspondent would also find my remarks borne out by the windows of the apse of Lichfield Cathedral, which are nearly contemporary with those at Brussels. Indeed, the powerful contrasts of light and shade, to which I alluded in the paper referred to by your correspondent, are not commonly found before the end of the first quarter of the sixteenth century. I know of none so early as the "fifteenth century," as your correspondent states. The glass at King's College chapel, whose date is about 1525, is on this account, and also from some of the enamel brown having perished, as flat as your correspondent could wish; and the window of St. George's, Hanover-square, which he erroneously calls "a very late," specimen, may be placed in the same category as the glass at King's College, to say nothing of the nature of its design—a stem of Jesse—which demands a flat treatment. And, with regard to our difference in opinion touching the cause of the flatness of ancient glass, I feel equally sure that your correspondent will discover, after he has extended his observations to a great quantity of painted glass, of

all dates,—to paintings on panel, as well as to illuminations in MSS.—that the opinion I embrace, that the flatness of ancient glass paintings is the result of ignorance and accident, may be more easily maintained than the contrary opinion, which he asserts.

In some respects I agree with your correspondent. The lost pigment to which Archdeacon Hale alluded, is the "enamel brown," used for painting the shadows and outlines upon glass executed like that in the windows of Brussels and Lichfield Cathedrals, in King's College Chapel, and St. George's Church. It is true, as stated by the archdeacon, that the enamel brown now used is, in certain respects, inferior to that of the sixteenth century; but this inferiority is really so trivial that I was surprised at hearing it made a ground of objection to having windows for St. Paul's executed at present. The only real obstacles to the production of windows in all respects equal, and in point of drawing superior to the windows at Brussels, are—1st, the difficulty of obtaining a material equal in tone and hornlike texture to that of the sixteenth century, a difficulty which, I may say, is now quite overcome in consequence of the experiments mentioned by me in the paper to which your correspondent alludes; 2nd, the difficulty of procuring artists to execute painted windows; 3rd, the difficulty of procuring judges capable of appreciating artistic windows when painted, or of causing them to be painted. The second difficulty would vanish on the removal of the last; for there must be, amongst the 500 exhibitors at the Royal Academy, some, at least, ready to respond to a call for really good windows if such call were made. But what is to be expected when the very persons who are to make the call are themselves so thoroughly ignorant of the subject? I do not believe that there are six people in England who have ever studied the windows at Brussels, or ever bestowed upon them more than a cursory glance. I doubt much whether there are a dozen people in England who have ever studied painted glass at all. I am, therefore, not sorry to think that the decoration of St. Paul's is not a work likely to be commenced forthwith, since the longer it is postponed the greater will be the chance that those who will have to pronounce opinions on the painted windows will have so far studied the subject as to have arrived at a clear conclusion in their own minds whether the dulness of the modern Munich school or the brilliancy of the Cinquecento is most in accordance with the principles and conditions of glass painting. Having mastered the grammar, so to speak, of the art, it will be time enough to consider the design of the windows, and whether flatness or such rotundity as glass is capable of, on which point there exists the most laughable misapprehension, should be a characteristic of the design of some, or all, or none of the windows.

If I might hazard a remark on so large a subject as the painting the windows of St. Paul's Cathedral,—a subject which involves the consideration of the whole question of decorating that building,—I should say that, if there is to be any pictorial mural painting, the glass in the windows should display but little positive colour,—an opinion which by no means would exclude picture glass paintings from the windows. On the other hand, if the walls were decorated with pattern work, which would admit of bright colouring, variegated marbles, and gilding, the windows might be richly coloured. It should, however, be most carefully borne in mind that in painting either windows or walls, we are decorating St. Paul's as Wren designed it, and left it to us; and, therefore, that no design should in either case be tolerated that would be more severe in character than the building itself, or than is prescribed by the conditions of the means of decoration adopted. The style of the sculpture in the tympanum of the portico, and on the west point; of the statues at the top of the building; even of the ornaments and cherubs' heads sculptured upon and about the window cases, ought not to be disregarded by those who are to select designs for the walls or window painting. But, in saying this, I am not to be supposed to recommend our going

back to the manner in which glass paintings contemporary with the finishing of St. Paul's, were manipulated. Such would, indeed, be a piece of antiquarian pedantry. I merely say that, in the drawing and composition, regard ought to be had to the style of the building; and I say this the more emphatically, because I know that some persons, in their fervent disgust for everything "Pagan," would, if they could, introduce windows in the style of the thirteenth century into this building, for the sake of "Christianizing" it.

I therefore should say that the Cinquecento style of manipulation ought to be adopted, as most conformable to the laws and conditions of glass painting, and that the designs should be selected with reference to such manipulation. And that it would be quite right to use the "round glass" of Germany for the glazing of such of the windows as are intended to contain only patterns. The silvery effect of this "round glass" must be seen to be appreciated, and may be seen, on a large scale, in the Cathedral of Nuremberg. Its sparkling effect would harmonise with the brilliancy of picture-glass paintings, manipulated on Cinquecento principles, but would not harmonise with the effect of picture-glass paintings of the modern Munich school, whose dulness would require any pattern windows in their vicinity to be filled with ground glass. C. WINSTON.

NOTES IN THE PROVINCES.

Richmond, Surrey.—A new parsonage-house is about to be built here on a site of land on Richmond-green, presented for the purpose by Government, to the new vicar, the Rev. H. Dupuis. The architects are Messrs. Hardwick; and the building has been entrusted to Messrs. Long and Son. We understand the cost will not be far short of 3,000*l*.

Winchester.—The dean and chapter have enclosed a considerable portion of the cathedral yard with iron fencing, pulled down the wall that formerly obstructed and defaced the north-eastern portion of the building, and levelled various portions of the ground where time had produced unightly inequalities. They have also determined to prohibit the erection of any more mural monuments in the aisles of the cathedral, and to admit in future only memorial windows.—On Friday week the foundation stone of the intended district church in the parish of St. Maurice, was laid. The site is between the Middle and Upper Brooks. The new church is to be known as that of St. Mary Kalendar, the name of a parish now united ecclesiastically to that of St. Maurice.—The enfranchisement price of a piece of land in the suburbs of the city, adapted for building private houses on, according to the *Hampshire Advertiser*, has just been fixed by the owners of the fee simple at 700*l*. per acre. The tenant besides holds a lease of this property for 21 years, a large portion of which term is unexpired. Land for agricultural purposes contiguous to the city is equally high, as much as 7*l*. per acre for meadow, and 4*l*. for arable land, being at this time paid.

Cheltenham.—The new wing to Lord Northwick's picture gallery is approaching completion: it will be some time, however, before the interior can be fully prepared for the reception of the works in course of selection for its adornment. A new gymnasium and racquet-court is now being erected in the rear of Cheltenham College for the use of the pupils.

Taunton.—The following tenders for a new tower to Wilton parish church in this town have been sent in:—

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| Wainwright | £ 304 | £ 378 |
| Boal | 320 | 400 |
| White and Norman | 346 | 411 |
| Woolfrey | 345 | 426 |
| Poole | 350 | 400 |

The second line includes extra stone enrichments. Messrs. Carver and Giles are the architects.

Leek.—Tradswell Church, at Leek, in North Staffordshire, has been considerably enlarged, and the old part "improved and beautified" by the exertions of the incumbent, the Rev. P. Maitland, and was opened on Monday in last